

Concertino
for
Piano and Strings

(2012 / rev. 2021)

- (I) Riding with the Devil - p.1
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Concertino for Piano and Strings

This composition arose from re-reading Dante's Divine Comedy: a work I first encountered in my Sophomore Year at Oberlin. It stirred me then; it does now, even more.

Dante's journey—from Hell, through Purgatory, to Heaven—was described by him in terms that were contemporary; some of the imagery he employed in the early 14th century is now distant to us. But the journey itself, the inward emotional and ethical drama he describes, has a power and meaning which resonates in any century.

And so, in 2012, I was inspired to see whether, perhaps, I might find a purely musical, instrumental way of expressing what I felt. In that first form, as a sextet, it was premiered at Manhattan School of Music, with Joanne Polk as soloist. What I send you is the revised form (2021).

The movements are titled:

- 1) "Riding with the Devil"
- 2) "Purgatory"
- 3) "A Dance of Life"

The major innovation, in terms of narrative, is the third movement. I did not think I ought to try to scale "Paradise." Still, I wanted the sextet to culminate in a place decidedly different from where it began. So this movement is titled "A Dance of Life." It's largely in 5/8 time.

As I said, the composition began with thoughts about Dante. It also had a second large source of inspiration. Throughout the creation of this work I was assisted profoundly by thinking about this statement by the great American philosopher, Eli Siegel, with whom I had the honor to study in my 20s:

"The resolution of conflict in self is like the making one of opposites in art."

There are various conflicts which, through the language of music, I tried to deal with in this Sextet. Most obviously: intensity and serenity—the desire all people have for energy, and the desire, equally strong in us, for calm.

There are many technical ways I went about trying to reconcile these opposites, and yet have them be in as dramatic and surprising a relation as possible. I'll point to just one way, which you can see in the very opening measures of the sextet.

Its opening solo for the piano. seems to be a clear, rhythmically steady stream of eighth notes, grouped in 6/8. But there's a cross-rhythm here: the implied harmonies during this solo shift every five eighths. (The Devil—after all—is a trickster!) And while the movement is intense, in its Coda (p.32) I put a series of brightly ringing chords, growing ever calmer: ever more sustained and resonant. A vision, perhaps, in the midst of Hell of what Heaven might be.

Riding with the Devil

Edward Green

Presto ($\text{♩} = \text{c. } 108$)

Violin I

Violin II

Viola

Cello

Contrabass

(non-legato)

Piano

The musical score is composed for five string instruments (Violin I, Violin II, Viola, Cello, Contrabass) and a piano. The strings play eighth-note patterns of rests and short dashes. The piano part is more complex, featuring sixteenth-note patterns with dynamic markings like 'mf' and crescendos indicated by '>' symbols. The piano staff begins with a key signature of four sharps.

A

(2+2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Sost. Ped.

B

(3+2+3) (3+2) (3+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

(3+2+2)

C

Vln. I Vln. II Vla. Vc. Cb.

sffz *sffz* *sffz* *sffz* *sffz*

poco pont. *poco pont.*

mp *mp* *mp* *p* *p* *p*

(ord.) (ord.) (ord.) ord. ord. ord.

D

Pno.

sffz *sffz*

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

F (3+2+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Score for Vln. I, Vln. II, Vla., Vc., Cb., and Pno.

Measure 7 (Measures 1-8):

- Vln. I:** Measures 1-2: Rest. Measure 3: (3+2+2) eighth-note patterns. Measure 4: arco, f . Measure 5: (3+2) eighth-note patterns. Measure 6: (2+3) eighth-note patterns. Measure 7: (3+2) eighth-note patterns. Measure 8: (2+3) eighth-note patterns. Measure 9: (3+2) eighth-note patterns. Measure 10: (3+2+2) eighth-note patterns. Measure 11: mp , $sub. p$.
- Vln. II:** Measures 1-2: Rest. Measure 3: (3+2+2) eighth-note patterns. Measure 4: arco, mp . Measure 5: (3+2+2) eighth-note patterns. Measure 6: f . Measure 7: (2+3) eighth-note patterns. Measure 8: f . Measure 9: (3+2) eighth-note patterns. Measure 10: mf . Measure 11: p , $poco pont.$, $sub. p$.
- Vla.:** Measures 1-2: Rest. Measure 3: (3+2+2) eighth-note patterns. Measure 4: mp . Measure 5: (3+2+2) eighth-note patterns. Measure 6: f . Measure 7: (2+3) eighth-note patterns. Measure 8: f . Measure 9: (3+2) eighth-note patterns. Measure 10: mp . Measure 11: mf , $poco pont.$
- Vc.:** Measures 1-2: Rest. Measure 3: (3+2+2) eighth-note patterns. Measure 4: f . Measure 5: (3+2+2) eighth-note patterns. Measure 6: (2+3) eighth-note patterns. Measure 7: (3+2) eighth-note patterns. Measure 8: (2+3) eighth-note patterns. Measure 9: (3+2) eighth-note patterns. Measure 10: (3+2+2) eighth-note patterns. Measure 11: mf .
- Cb.:** Measures 1-2: Rest. Measure 3: (3+2+2) eighth-note patterns. Measure 4: f . Measure 5: (3+2+2) eighth-note patterns. Measure 6: (2+3) eighth-note patterns. Measure 7: (3+2) eighth-note patterns. Measure 8: (2+3) eighth-note patterns. Measure 9: (3+2) eighth-note patterns. Measure 10: (3+2+2) eighth-note patterns. Measure 11: Rest.
- Pno.:** Measures 1-2: Rest. Measure 3: (3+2+2) eighth-note patterns. Measure 4: f . Measure 5: (3+2+2) eighth-note patterns. Measure 6: (2+3) eighth-note patterns. Measure 7: (3+2) eighth-note patterns. Measure 8: (2+3) eighth-note patterns. Measure 9: (3+2) eighth-note patterns. Measure 10: (3+2+2) eighth-note patterns. Measure 11: Rest.

Section G: Measures 1-8. **Section H:** Measures 9-11.

Musical score for orchestra and piano, page 8.

The score consists of six staves:

- Vln. I**: Violin I, treble clef, mostly eighth-note patterns.
- Vln. II**: Violin II, treble clef, mostly eighth-note patterns.
- Vla.**: Cello, bass clef, mostly eighth-note patterns.
- Vc.**: Double Bass, bass clef, mostly eighth-note patterns.
- Cb.**: Double Bass, bass clef, mostly eighth-note patterns.
- Pno.**: Piano, bass clef, mostly eighth-note patterns.

Key signature: One sharp throughout.

Time signature changes occur frequently, indicated by $\frac{7}{8}$, $\frac{6}{8}$, $\frac{5}{8}$, $\frac{3+2}{8}$, and $\frac{4}{4}$.

Dynamic markings include *sforzando* (*sfz*), *mezzo-forte* (*mf*), *mezzo-piano* (*mp*), *piano* (*p*), *ord.* (ordinario), and *poco pont.*

Articulation marks include slurs, grace notes, and various slurs with arrows indicating direction.

Section markers **I** and **J** are placed above the Vln. I and Vln. II staves respectively.

K

(3+2) (3+2) (2+3) (3+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

mp arco

Pno.

mp

mp sfz

mf

f

fz

L

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

mp

p

pp

mf

mp

p

mp

Sost. Ped.

l. v. -->

M

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

al niente

al niente

al niente

poco a poco crescendo e molto accelerando (eventually double the tempo)

mp

(p)

(p)

This musical score page is labeled 'M' at the top left. It features six staves: Vln. I, Vln. II, Vla., Vc., Cb., and Pno. The Vln. I, Vln. II, Vla., and Vc. staves each have a single sustained note with a grace mark, followed by a fermata and a dynamic 'al niente'. The Cb. staff has two sustained notes with grace marks. The Pno. staff starts with eighth-note pairs and transitions to sixteenth-note patterns, with a dynamic 'mp' and a performance instruction 'poco a poco crescendo e molto accelerando (eventually double the tempo)'.

N Tempo Primo , subito

Vln. I

Vln. II

Vla.

Vc.

Cb.

al niente

Pno.

al niente

f **s^fz**

f **s^fz** **f**

f **s^fz**

s^fz

s^fz

ff

s^fz

(both Peds off)

This musical score page contains six staves of musical notation. The top four staves represent the orchestra: Violin I (G clef), Violin II (G clef), Cello (C clef), and Double Bass (C clef). The bottom two staves represent the piano: Treble clef and Bass clef. The score begins with a section of eighth-note patterns for all instruments. The piano part consists of eighth-note patterns on both staves. The section ends with dynamic markings: **f**, ***sfz***, **f**, ***sfz***, **f**, ***sfz***, ***sfz***, and ***sfz***. The piano section concludes with the instruction **(both Peds off)**.

subito poco più mosso (3+2+2)

O **Tempo un poco più mosso (♩ = 180)**
 (3+2)

sul tasto

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

(right hand slightly louder than left)

pp

mp

p

(right hand slightly louder than left)

mf

sffz *non legato*

sffz

sffz

Musical score for orchestra and piano, page 14.

Instrumentation: Vln. I, Vln. II, Vla., Vc., Cb., Pno.

Score Details:

- Vln. I:** Playing (2+3) eighth-note patterns.
- Vln. II:** Playing (3+2) eighth-note patterns.
- Vla.:** Playing (2+3) eighth-note patterns.
- Vc.:** Playing (3+2) eighth-note patterns.
- Cb.:** Playing (3+2) eighth-note patterns.
- Pno.:** Playing (2+3) eighth-note patterns.

Performance Instructions:

- (2+3), (3+2), (2+3), (3+2)
- sul tasto, pp
- sul tasto, pp
- ord.
- sfz, sfz
- sfz, sfz

Q

Subito poco più mosso ($\text{♩} = 190$)

Vln. I sul tasto *pp*

Vln. II sul tasto *pp*

Vla. ord. *p*

Vc. *pizz.* *mf*

Cb. *pizz.* *mf*

Pno. *sfz* *sfz* *sfz*

R

Subito poco più mosso (♩ = 200)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

S **T**

Poco a poco accelerando

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

U

Vln. I

Vln. II

Vla.

Vc. *w.*

Cb.

Pno.

ffz

sffz

sffz

sffz

sffz

8va

sffz

Musical score for orchestra and piano, page 19. The score consists of six staves:

- Vln. I (Violin I): Treble clef, mostly rests with two eighth-note grace patterns.
- Vln. II (Violin II): Treble clef, mostly rests with two eighth-note grace patterns.
- Vla. (Viola): Bass clef, mostly rests with two eighth-note grace patterns.
- Vc. (Cello): Bass clef, mostly rests with two eighth-note grace patterns.
- Cb. (Double Bass): Bass clef, mostly rests with two eighth-note grace patterns.
- Pno. (Piano): Treble and bass staves. The treble staff has dynamic markings *sffz*, *sffz*, "2 bars as if a single measure of 6/8", and "as if 9/8". The bass staff has dynamic markings *sffz*, *sffz*, "2 bars as if a single measure of 6/8", and "as if 9/8".

The score concludes with a final measure ending in **G**.

V **Tempo Primo, ma un poco pesante** (d.= previous d.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

(2+3)

W (tempo primo) (3+2)

Pno. fff r.h. Sost. Ped. —

mf sfz

(3+2)

Vln. I

(4+3)

Vln. II

Vla.

Vc.

Cb.

Pno.

(3+2+2)

X

mf — *sffz* *sub. pp*

f *sffz*

f — *sffz*

mp
r.h.
l.h.

Y

Vln. I

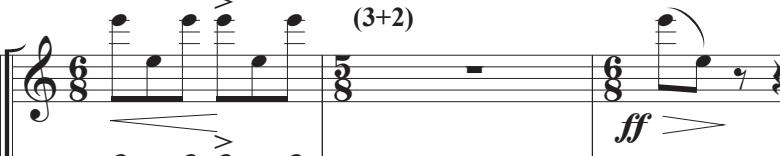
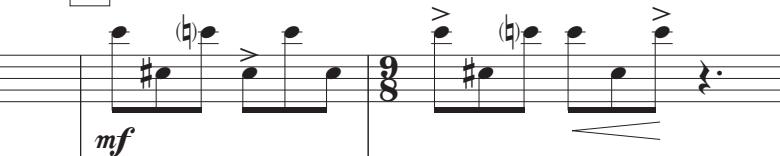
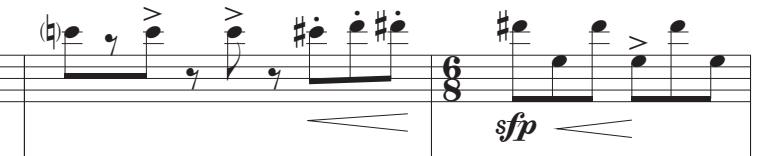
Vln. II

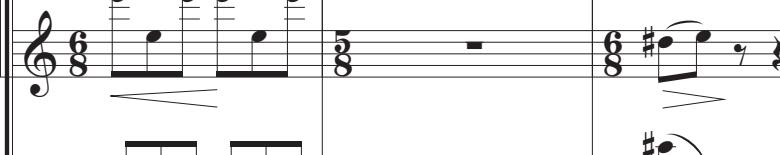
Vla.

Vc.

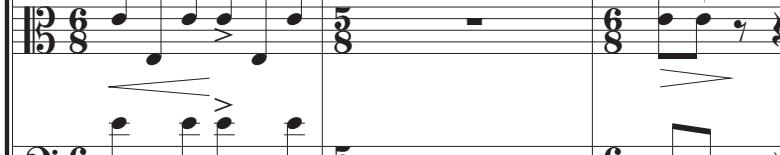
Cb.

Pno.

Vln. I (3+2) 
Z 


 Vln. II 

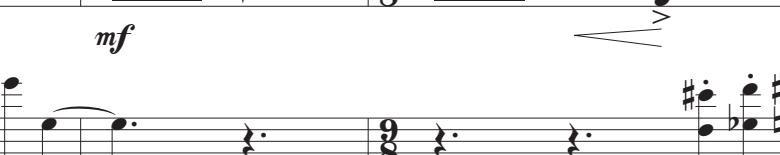


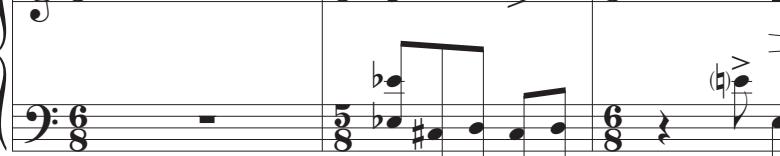
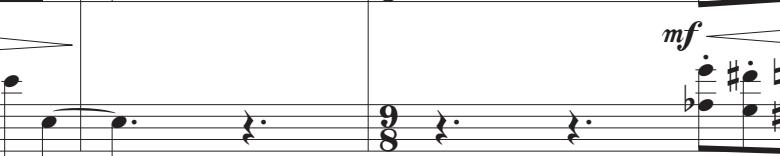
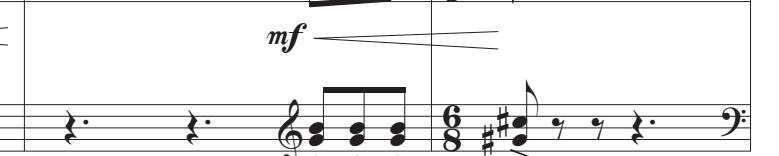
 Vla. 



 Vc. 



 Cb. 



 Pno. 



Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.
 Pno.

3 | *mf* | Bartok pizz. ♫ | [sul D] ♫ | arco | ♫ | 8

3 | *mf* | Bartok pizz. ♫ | [sul G] ♫ | arco | ♫ | 8

3 | *mf* | Bartok pizz. ♫ | [sul G] ♫ | arco | ♫ | 8

3 | *mf* | Bartok pizz. ♫ | [sul A] ♫ | 8 | 8

3 | *mp* | *sfz* | *sfz* | *sfz* | *sfz* | *sfz* | 8

AA

Vln. I *sffz* (3+2) (2+3) > (2+3) (3+2) 6

Vln. II *sffz* *f* < >> *f* < >> *f* < >> > *f* (2+3) (3+2) 6

Vla. *sffz* *f* < >> *f* < >> *f* < >> > *f* *mf* *f* > < *f* > *mf* 6

Vc. *sffz* > >> > >> > >> > >> > >> *f* > *f* > 6

Cb. *sffz* > >> > >> > >> > >> > >> > >> *f* > *f* > 6

Pno. *f* > >> > >> > >> > >> > >> > >> *f* > >> > >>

BB

poco pont. *mp* poco pont. *p*

Musical score for orchestra and piano, measures 11-12. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., and Pno. Measure 11 starts with Vln. I playing eighth-note patterns in F major . Vln. II and Vla. provide harmonic support. Measure 12 begins with a dynamic *poco pont.* followed by spiccato patterns. The section ends with a rhythmic pattern labeled $(2+2+3)$, *ord.*, *sforzando* (*sfz*), and $(3+2+2)$. The piano part features sustained notes and dynamic markings *mf*, *mp*, *p*, and *poco rit.*.

CC

(. = 96)
ord.

molto espressivo

(3+2+2)

DD

A Tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

EE

FF

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

6

6

6

6

6

6

sf

mf

sf

sf

sf

sf

mp

mf

6

6

6

6

6

6

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.
 Pno.

sul pont.
GG
sul pont.
f *sffz*
sul pont.
f *sffz*
sul pont.
f *sffz*
sul pont.
sffz
sfz
sfz
sfz
sfz
sfz
sfz

ord. *b>*
ff
ord. *b>*
ff
ord. *b>*
ff
ord.
ord.

mf
ff

f *sharply!*
sffz
Sost. Ped.
(clean E!)

HH

(3+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

sub. p

sub. p

sub. p

ff

ff

sfz

mf

mf

f

sffz

sfz

sfz

f

sffz

f

sffz

pno.

pno.

molto

fff

II

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

(3+2)

fff

fff

fff

fff

fff

Pno.



JJ

Free (Cadenza)

Vln. I

Musical score for Vln. I, Vln. II, Vla., Vc., and Cb. Each part has a sustained note on the G string. The key signature is G major.

Vln. II

Vla.

Vc.

Cb.

Pno.

All chords arpeggiated upward in a rapid manner, and then sustained. The first arpeggio should be very rapid; then vary the pace of the arpeggios, gradually slowing them. The sustained chords likewise gradually get longer.

Musical score for Pno. showing arpeggiated chords and dynamics. The piano part starts with a forte dynamic (f) and then transitions to a mezzo-forte dynamic (mp), followed by piano (p) and pianissimo (pp). The piano part uses a sustain pedal throughout the arpeggiated chords. The key signature changes between G major and A major.

KK **Presto assai, subito**

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

LL

(3+2) (2+3)

The musical score is divided into two sections by measure lines. The first section, under the heading 'KK', spans measures 1 through approximately 10. It features six staves: Violin I, Violin II, Cello, Double Bass, Viola, and Piano. The Violins play eighth-note patterns in 6/8 time. The Cello and Double Bass provide harmonic support with sustained notes. The Viola has a rhythmic pattern. The Piano part is mostly rests, with a dynamic ff at the beginning of the section. The section ends with a dynamic fff. The tempo is marked as 'Presto assai, subito'. The second section, under the heading 'LL', begins at measure 11 and continues. It also has six staves: Violin I, Violin II, Cello, Double Bass, Viola, and Piano. The Violins continue their eighth-note patterns. The Cello and Double Bass provide harmonic support. The Viola has a rhythmic pattern. The Piano part is mostly rests, with a dynamic ff at the beginning of the section. The section ends with a dynamic fff. The tempo remains 'Presto assai, subito'.

(3+2) (2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

MM Pesante (♩ = 96)

sffz

sffz

sffz

sffz

sffz

secco

fff

sffz

Purgatory

Adagio espressivo $\text{♩} = 56$, but freely

Vln. I

sul tasto
con sord.

Vln. II

p
sul tasto
con sord.

Vla.

mp
sul tasto
con sord.

Vc.

pp
sul tasto
con sord.

Cb.

pp

Pno.

Remove Mute

Remove Mute

Remove Mute

Remove Mute

A

Vln. I (ord.) *f*

Vln. II (ord.) *ff*

Vla. (ord.) *ff*

Vc. (ord.) *f*

Cb. *f*

Pno. *sffz* *sffz* *mf* *sffz* *sffz p*

(2+3)

B $\text{♪} = 128$ *un poco piu mosso*

(passionate, but not rushed; bring melody to the fore)

Ped. *freely*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

This musical score page features six staves. The top five staves (Vln. I, Vln. II, Vla., Vc., Cb.) each have a single measure consisting of four vertical dashes. The Vln. I staff has a treble clef, the Vln. II staff has a treble clef, the Vla. staff has a bass clef, the Vc. staff has a bass clef, and the Cb. staff has a bass clef. Measure numbers '9' and '8' are placed above the Vln. I and Vln. II staves respectively. The bottom staff, labeled 'Pno.', is a two-line piano staff. It contains a melodic line with various note heads and stems, and harmonic chords indicated by vertical dashes. Measure numbers '9' and '8' are placed above the piano staff. The piano staff also includes dynamic markings: 'p' (pianissimo) and 'mf' (mezzo-forte) under specific notes, and 'l.h. r.h.' (left hand, right hand) above a measure. The key signature changes from one sharp to one flat across the measures.

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

ord. *v*

mf

ord.

p

sul tasto

mp

sul tasto arco *p*

pizz.

mf

fast

pp

(non cresc.)

ord.

ord.

arco *mp*

(pizz.) *p*

Ped. Ped.

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Ped. ————— Ped. —————

mf

l.h.

ff

fp

sfp

arco

ffz

fast

sffz

f

ff

fp

ffz

f

(♩=♪)

E

Vln. I Vln. II Vla. Vc. Cb.

p ppp pp pp p
 Sing out mf pizz. mp arco
 ppp pp pp p

F

Pno.

p f
 Ped.

(3+2+3) (2+2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

(3+2+3) (2+2+3)

G

fpp

ffz

ffz

mf

mf

Sing out

Sing out

ffz

mf

ffz

mf

ffz

ffz

mf

f

R. H. (Attack on grace note)

Ped.

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.
 Pno.

(3+2)

mf *f pp* *sfpz p* *f pp* *sfpz p*
mf *f pp* *sfpz p* *f pp* *sfpz p*
f *f pp* *sfpz p* *f pp* *sfpz p*
p *p* *p* *p*
Bartok pizz. *mf* *Bartok pizz.* *mf*
Bartok pizz. *mf* *Bartok pizz.* *mf*
arco

pizz. *sfz* *sfz* *sfz*
f *sfz* *sfz* *sfz*
p *sfz* *sfz* *sfz*
sfz *sfz* *sfz* *sfz*
ff (sempre) *sfz* *sfz* *sfz*
(like bells)

\textcircled{E} * \textcircled{E} * \textcircled{E} *

(2+2+3) sul tasto

Vln. I arco p

Vln. II arco sul tasto p

Vla.

Vc.

Cb.

Pno. $sffz$ $sffz$ $sffz$

(3+3+2)

H ord. f ord. f ord. f

fp fp fp fp fp fp

f f f f f f

sfz sfz sfz sfz sfz sfz

ff ff $r.h.$ ff ff

(3+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sing out

ff

p

mp

(3+2+3)

pizz.

mf

fast

mf

mf

mf

ff subito

p

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

(2+3)

(2+2+3)

mf

f

mp

sfz

fp

p

mf

p

fp

pp

mf

p

fp

f

arco

f

sfz

I

Vln. I ff (2+3) ff p (2+3) ppp

Vln. II ff < ff p ppp open strings

Vla. ff < ff p mp (f)

Vc. ff < ff p mp f

Cb. ff > ff p mp Bartok pizz. gliss.

Pno. l.h. ff r.h. sus. ped. 8va loco

(2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

J

f

sfsz

f

sfsz

f

sfsz

f

sfsz

f

sfsz

ff

r.h.

l.h.

sfsz

ff

sfsz

(bring out melody in upper voice)

K un poco meno

Vln. I *poco a poco rit.....*

Vln. II

Vla.

Vc.

Cb.

Pno.

L $\text{♩} = 48$

sul tasto

sul tasto

sul tasto

sul tasto

sul D \circ *loco, not transposed*

ppp (9th. partial)

very fast

r.h.

l.h.

M $\text{♩} = 80$

Poco più mosso

pppp (non crescendo)

Ped. (freely)

(3+2) N $\text{♪} = 108$

(3+2+3) O (2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

pizz. l.v. l.v. l.v. (non cresc.) l.v. sul tasto arco
pp *pp* *pp* *mf* *mf* *pp* *pp*
sord. *arco* *sord.* *arco* *mf* *l.v.* *sul tasto*
non cresc. (non cresc.) (non cresc.) *l.v.* *sul tasto* *arco*
fast

(3+2) (3+2+2)

P **Meno mosso** $\text{♩} = 50$

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

flautando \checkmark

Q

p flautando \checkmark

sul C \circ

p flautando \checkmark

$\text{arco} \checkmark$ $\text{sul D} \circ$

pp loco, not transposed

pp p pp p pp ppp

ppp

8va p pp

Ped.

Ped.

A Dance of Life

Allegro moderato $\text{♩} = 112$

(3+2) (2+3) (3+2) (2+3) (3+2)

A

Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.

(2+3) (3+2) (2+3) (3+2) B (2+3) (3+2)

Vln. I f p f p f p s^{fz} > mp arco sfz p sfz p f mp

Vln. II pizz. f mf p mf < s^{fz} p s^{fz} s^{fz} f mp

Vla. f p f p s^{fz} p s^{fz} p s^{fz} f mp

Vc. f p f mf p mf < arco s^{fz} p s^{fz} f mp

Cb. Vln. 1 mf s^{fz}

Pno.

C

(2+3) (3+2) (2+3) (3+2) (2+3) (3+2) (2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

D

pizz. > f ff

Pedal freely

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

(3+2)
pizz.
pizz.

(2+3)

arco

pizz.

arco

p

arco

p

p

p

p

p

(fast)

mp

p

(sim)

Musical score for orchestra and piano, page 55, measures 3+2 through F.

The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., and Pno. The piano part is shown with two staves: treble and bass.

Measure 3+2 (Vln. I, Vln. II, Vla., Vc., Cb.): *f*

Measure E (Vln. I, Vln. II, Vla., Vc., Cb.): *f*

Measure (2+3) (Vln. I, Vln. II, Vla., Vc., Cb.): *mf*

Measure (3+2) (Vln. I, Vln. II, Vla., Vc., Cb.): *f*

Measure F (Vln. I, Vln. II, Vla., Vc., Cb.): *pizz. gliss.*

Measure F (Vln. I, Vln. II, Vla., Vc., Cb.): *pizz. gliss.*

Measure F (Vln. I, Vln. II, Vla., Vc., Cb.): *pizz. gliss.*

Measure F (Vln. I, Vln. II, Vla., Vc., Cb.): *mf*

Piano (Measure 3+2): *f*

Piano (Measure E): *f*

Piano (Measure (2+3)): *mf*

Piano (Measure (3+2)): *mf*

Piano (Measure F): *f*

Piano (Measure F): *p*

Piano (Measure F): *mp*

Piano (Measure F): *(sim)*

(2+3)

G

(3+2) (2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

mf

f

arco

mf

arco

mf

(pizz.)

mp

f

mp

pp

mf

mf

f

mp

Ped.

H {♩=♪}

(3+2) (3+2) in quarters

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

(sim)

sul tasto
pp

sul tasto
pp

sul tasto
pp

ord.
f

ord.
f

ord.
f

f

f

f

(pizz.)

sfz

f

The musical score consists of six staves. The top five staves represent the orchestra: Violin I (G clef), Violin II (G clef), Cello (C clef), Double Bass (C clef), and Bassoon (F clef). The bottom staff represents the piano, with two staves under a brace. The score is divided into measures by vertical bar lines. Measure 1 (measures 58-59) shows mostly rests or low notes. Measures 2-3 show sustained notes with dynamic markings **pp** and **f**. Measures 4-5 show sustained notes with dynamic markings **pp**, **f**, and **f**. Measure 6 shows eighth-note patterns with dynamic **f**. Measure 7 shows eighth-note patterns with dynamic **f**. Measure 8 shows eighth-note patterns with dynamic **f**. Measure 9 shows eighth-note patterns with dynamic **f**. Measure 10 shows eighth-note patterns with dynamic **f**. Measure 11 shows eighth-note patterns with dynamic **f**. Measure 12 shows eighth-note patterns with dynamic **f**. Measure 13 shows eighth-note patterns with dynamic **f**. Measure 14 shows eighth-note patterns with dynamic **f**. Measure 15 shows eighth-note patterns with dynamic **f**. Measure 16 shows eighth-note patterns with dynamic **f**. Measure 17 shows eighth-note patterns with dynamic **f**. Measure 18 shows eighth-note patterns with dynamic **f**. Measure 19 shows eighth-note patterns with dynamic **f**. Measure 20 shows eighth-note patterns with dynamic **f**. Measure 21 shows eighth-note patterns with dynamic **f**. Measure 22 shows eighth-note patterns with dynamic **f**. Measure 23 shows eighth-note patterns with dynamic **f**. Measure 24 shows eighth-note patterns with dynamic **f**. Measure 25 shows eighth-note patterns with dynamic **f**. Measure 26 shows eighth-note patterns with dynamic **f**. Measure 27 shows eighth-note patterns with dynamic **f**. Measure 28 shows eighth-note patterns with dynamic **f**. Measure 29 shows eighth-note patterns with dynamic **f**. Measure 30 shows eighth-note patterns with dynamic **f**. Measure 31 shows eighth-note patterns with dynamic **f**. Measure 32 shows eighth-note patterns with dynamic **f**. Measure 33 shows eighth-note patterns with dynamic **f**. Measure 34 shows eighth-note patterns with dynamic **f**. Measure 35 shows eighth-note patterns with dynamic **f**. Measure 36 shows eighth-note patterns with dynamic **f**. Measure 37 shows eighth-note patterns with dynamic **f**. Measure 38 shows eighth-note patterns with dynamic **f**. Measure 39 shows eighth-note patterns with dynamic **f**. Measure 40 shows eighth-note patterns with dynamic **f**. Measure 41 shows eighth-note patterns with dynamic **f**. Measure 42 shows eighth-note patterns with dynamic **f**. Measure 43 shows eighth-note patterns with dynamic **f**. Measure 44 shows eighth-note patterns with dynamic **f**. Measure 45 shows eighth-note patterns with dynamic **f**. Measure 46 shows eighth-note patterns with dynamic **f**. Measure 47 shows eighth-note patterns with dynamic **f**. Measure 48 shows eighth-note patterns with dynamic **f**. Measure 49 shows eighth-note patterns with dynamic **f**. Measure 50 shows eighth-note patterns with dynamic **f**. Measure 51 shows eighth-note patterns with dynamic **f**. Measure 52 shows eighth-note patterns with dynamic **f**. Measure 53 shows eighth-note patterns with dynamic **f**. Measure 54 shows eighth-note patterns with dynamic **f**. Measure 55 shows eighth-note patterns with dynamic **f**. Measure 56 shows eighth-note patterns with dynamic **f**. Measure 57 shows eighth-note patterns with dynamic **f**. Measure 58 shows eighth-note patterns with dynamic **f**. Measure 59 shows eighth-note patterns with dynamic **f**. Measure 60 shows eighth-note patterns with dynamic **f**. Measure 61 shows eighth-note patterns with dynamic **f**. Measure 62 shows eighth-note patterns with dynamic **f**.

I

sing out

Vln. I

mf

(2+3)

(3+2)

J

(2+3)

pizz.

f

pizz.

mf

pizz.

mp

pizz.

mp

(pizz.)

f

Vln. II

mf

>

Vla.

pp

mf

pizz.

Vc.

pp

mp

Cb.

mf

Pno.

f

mf

mp

K
subito un poco più mosso
(at piano entrance, beat 3)

$\text{♩} = \text{♩} = 118$ (3+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

(with sudden wildness)

arco pont.

(2+3) (3+2)

The musical score consists of six staves. The top four staves (Violin I, Violin II, Cello, Double Bass) have rests throughout the measures shown. The bottom two staves (Viola and Double Bass) also have rests. The piano staff starts with a dynamic **f**, followed by **ff** with a bracket, and then **mf**. A bracket under the piano staff indicates a performance instruction: **(with sudden wildness)**. The piano staff continues with a series of eighth-note chords. Measure 1 ends with a fermata over the piano's eighth-note chord. Measures 2 and 3 show the piano continuing its eighth-note pattern. Measure 4 begins with a dynamic **f** above the piano staff, followed by **ff** and **mf** markings. Measure 5 starts with **arco pont.** above the piano staff, followed by **(2+3)** and **(3+2)** markings. The piano staff concludes with a dynamic **f**.

(poco scherzando)

L

Vln. I Vln. II Vla. Vc. Cb. Pno.

ord. > **f** ord. **(2+3)** **(3+2)**

ord. **f** **mp** **mp** **f** **f** **mf**

ord. **o** **mp** **pizz.** **gliss.** **gliss.**

mf **mf** **sfz**

f **sffz** **mp** **6** **>**

mf

Musical score for orchestra and piano, page 62.

The score consists of six staves:

- Vln. I**: Violin I, treble clef, dynamic markings: *mp*, *mf*, *mp*, *mf*, *pp*, *mf*, *p*, *mf*, *mf*.
- Vln. II**: Violin II, treble clef, dynamic markings: *p*, *mp*, *mf*, *mp*, *pp*, *mf*, *p*, *mf*, *mf*.
- Vla.**: Cello, bass clef, dynamic markings: *p*, *mp*, *p*, *pp*, *mf*.
- Vc.**: Double Bass, bass clef, dynamic markings: *p*, *mp*, *p*, *pp*, *mf*, *p*, *f*.
- Cb.**: Double Bass, bass clef, dynamic markings: *p*.
- Pno.**: Piano, two staves, dynamic markings: *mp*, *fp*, *p*, *p*.

Performance instructions include:

- (2+3), (3+2) articulations.
- Measure 7: *mf*, *p*, *f* (with *arco*).
- Measure 8: *mf*, *p*, *f*.
- Measure 9: *fp*, *p*, *p*.
- Measure 10: *sffz* (l.h.), *sffz*.

(quasi 3/4)

(3+2) (2+3) (3+2) (3+2) N
Vln. I Vln. II Vla. Vc. Cb.
f *mf* *mf* *sfz* *sfz*
Vln. II Vla. Vc. Cb.
mf *f* *f* *f*
Vla. Vc. Cb.
f *sfz* *f*
Vc. Cb.
f *sfz* *f* *fp*
Cb.
f *fp*

Pno.
mf



Vln. I Vln. II Vla. Vc. Cb.

O (3+2) $\text{♪} = \text{♪}$

Pno.

(2+3) (3+2) (2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

mp

P

Tempo Primo
(2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Ped.

Ped.

r.h.
(l.h.)
f
r.h.
l.v.
Sost. ped.

(3+2) (2+3) Q (3+2) (2+3) (3+2) (2+3)

Vln. I *p* *f* *p* *ff* *p* *ff*

Vln. II *p* *f* *p* *ff* *p* *ff*

Vla. *b>* *b>*

Vc. *b>* *b>*

Cb. *ff* *fff* *pizz.* *mp*

Pno. *ff* *Sost. ped. off* *ff* *mp* *p*

R

ord.

Vln. I

f

(3+2)

(2+3)

p

(3+2)

f

(2+3)

(3+2)

Vln. II

ord.

mf

ord.

Vla.

mf

ord.

Vc.

mf

Cb.

f

p

f

arco

f

fp

fp

Pno.

f *sempre*

mf *mp*

p

f

Ped.

(2+3) (3+2) (2+3) S (3+2)

Vln. I

Vln. II

Vla.

Vc. pizz. f arco

Cb. pizz. f arco

Pno.

ffz
ffz
ffz
ffz
ffz
ffz
ffz

T

Vln. I *p* *pp* (3+2) (2+3)

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

Pno. *f*

sffz

f *sffz*

f *sffz*

f *sffz*

f *sffz*

f *sffz*

f

Musical score for orchestra and piano, page 71. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., and Pno. The piano part is bracketed under 'Pno.'

The score consists of two systems of music. The first system spans measures 1 through 10. The second system begins at measure 11 and continues. Measure numbers are present above the staff.

Measure 1: Vln. I: *pp*, eighth note. Vln. II: *pp*, sixteenth-note pattern. Vla.: *pp*, eighth note. Vc.: *pp*, eighth note. Cb.: *pp*, eighth note. Pno.: *p*, eighth note.

Measure 2: Vln. I: *f*, eighth note. Vln. II: *f*, sixteenth-note pattern. Vla.: *f*, sixteenth-note pattern. Vc.: *f*, sixteenth-note pattern. Cb.: *f*, eighth note. Pno.: *f*, eighth note.

Measure 3: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *sffz*, eighth note.

Measure 4: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *sffz*, eighth note.

Measure 5: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *sffz*, eighth note.

Measure 6: Vln. I: *ff*, eighth note. Vln. II: *ff*, sixteenth-note pattern. Vla.: *ff*, sixteenth-note pattern. Vc.: *ff*, sixteenth-note pattern. Cb.: *ff*, eighth note. Pno.: *ff*, eighth note.

Measure 7: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *sffz*, eighth note.

Measure 8: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *sffz*, eighth note.

Measure 9: Vln. I: *bpm*, eighth note. Vln. II: *bpm*, sixteenth-note pattern. Vla.: *bpm*, sixteenth-note pattern. Vc.: *bpm*, sixteenth-note pattern. Cb.: *bpm*, eighth note. Pno.: *bpm*, eighth note.

Measure 10: Vln. I: *bpm*, eighth note. Vln. II: *bpm*, sixteenth-note pattern. Vla.: *bpm*, sixteenth-note pattern. Vc.: *bpm*, sixteenth-note pattern. Cb.: *bpm*, eighth note. Pno.: *bpm*, eighth note.

Measure 11: Vln. I: *f*, eighth note. Vln. II: *f*, sixteenth-note pattern. Vla.: *f*, sixteenth-note pattern. Vc.: *f*, sixteenth-note pattern. Cb.: *f*, eighth note. Pno.: *f*, eighth note.

Measure 12: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *mf*, eighth note.

Measure 13: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *mf*, eighth note.

Measure 14: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *ff*, eighth note.

Measure 15: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *sffz*, eighth note.

Measure 16: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *sffz*, eighth note.

(3+2) U

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

sffz

mf

(mp)

This musical score page contains six staves for string instruments (Violin I, Violin II, Viola, Cello, Double Bass) and one staff for the piano. The strings play eighth-note patterns with dynamic markings 'sffz' at the beginning of each measure. The piano staff shows a melodic line with dynamic markings 'mf' and '(mp)'. The score is labeled with '(3+2)' and 'U' above the strings.

V

(2+3) (3+2)

Vln. I *p* *mp*

Vln. II *p* *mp* pizz.

Vla. - *p*

Vc. - pizz.

Cb. - pizz.

p

W

poco accel.

(2+3) (3+2)

Pno.

Detailed description: The musical score consists of six staves for orchestra and one staff for piano. The orchestra includes Violin I, Violin II, Viola, Cello, and Double Bass. The piano staff is located at the bottom. The score is divided into two sections: 'V' and 'W'. Section 'V' contains measures 1 through 6. Measure 1: Violin I (p), Violin II (p), Viola (pizz.), Cello (pizz.). Measure 2: Violin I (mp), Violin II (mp). Measure 3: Violin I (pizz.), Violin II (pizz.). Measure 4: Violin I (p), Violin II (pizz.). Measure 5: Violin I (pizz.), Violin II (pizz.). Measure 6: Violin I (p), Violin II (pizz.). Measures 7-12: Transition with arco and f dynamics. Measures 13-15: Section 'W' begins with a tempo marking 'poco accel.'. Measures 13-14: Violin I (f), Violin II (f), Viola (f), Cello (f). Measures 14-15: Violin I (arco), Violin II (arco), Viola (arco), Cello (arco).

$\text{♩} = 118$
un poco più mosso

(2+3) (3+2) (2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb. pizz. f

Pno. f mf sfp sfp

Detailed description: This is a page from a musical score. At the top left, it says '♩ = 118' and 'un poco più mosso'. Below that are three groups of numbers: '(2+3)', '(3+2)', and '(2+3)'. The score consists of six staves. From top to bottom: Violin I (G clef), Violin II (G clef), Cello (C clef), Double Bass (C clef), Viola (F clef), and Piano (two staves, G clef and F clef). The piano part has dynamic markings 'f' and 'mf' at the beginning, followed by 'sfp' (soft forte) and another 'sfp' with a crescendo arrow. The string parts have various dynamics like 'mp' and 'ff'. The violins play eighth-note patterns, the cello and double bass provide harmonic support, and the viola adds to the texture. The overall style is classical or romantic.

X

(3+2) (2+3) (3+2) (2+3) (2+3)

Vln. I

fp

Vln. II

fp

Vla.

fp

Vc.

fp

Cb.

Pno.

f <

mp

mf

pizz. *mf*

pizz. *mf*

mf

This musical score page contains five systems of music. The first four systems feature string instruments: Violin I, Violin II, Cello, and Double Bass. The fifth system features the Piano, split into two staves. The score begins with a dynamic of *fp*. The first system consists of measures 1-4, with measure 1 being a 3+2 pattern and measure 2 a 2+3 pattern. Measures 3-4 are identical 3+2 patterns. The second system starts with a 2+3 pattern. The third system starts with a 3+2 pattern. The fourth system starts with a 2+3 pattern. The fifth system starts with a 2+3 pattern. Measure 5 of the piano section begins with a dynamic of *f*, followed by a measure of *mp*, then a measure of *mf*, then another measure of *mf*. Measures 6-7 of the piano section begin with a dynamic of *mf*.

[Y]

(3+2) (2+3) (3+2) (2+3) (2+3)

Vln. I

Vln. II

Vla.

Vc. arco
f arco

Cb. *f*

pp

Pno.

pp

mp f

mp f

mp f

mp

3 3 3 3 3

Z
(3+2)
(2+3)
Bartok
pizz. ♩
(3+2)
(2+3)
(3+2)
(3+2)
un poco più mosso

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Pno.
ff
sfz
sfz
sfz
sfz

(2+3) (3+2) (2+3)

Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.

pizz.
mf
pizz.
mf
ff
ff

mp
mp
mp
arco
mp
ff
ff

BB (3+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

f

fp sing out(as if in 2)

mf

f

f p

f p

f p

f p

(as if in 2)

mf

f

pizz.

f

ff

f

ff

ff sing out *molto expressivo*
(as if in 2)

sfz

sfz

Pedal freely

CC

Vln. I (p)

Vln. II

Vla. *mf*

Vc.

Cb.

DD

(p)

sing out (as if in 2)

ff

f

sfz

Pno.

This musical score page contains ten staves of music for an orchestra and piano. The top section, labeled 'CC', spans measures 1 through 5. The bottom section, labeled 'DD', begins at measure 6 and continues through measure 10. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cb.), and Piano (Pno.). The piano part is bracketed under 'Pno.'. Dynamic markings include (p) for piano, *mf* for mezzo-forte, *mp* for mezzo-piano, *ff* for fortissimo, *f* for forte, and *sfz* for sforzando. Articulation marks like dots and dashes are placed above or below the stems of the notes. Measure 10 concludes with a fermata over the final note of the violins' eighth-note pair.

EE

Vln. I

Vln. II *fp*

Vla.

Vc.

Cb. *f*

Pno.

fp *sempre p*

mf

f

{correct rhythm}

{correct rhythm}

l.v. to reh. FF

sost. ped. (+freely use main pedal)

FF

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

sing out

fff
sing out

fff

ff

ff

ff

ff

— Pedals off —

This musical score page contains six staves for different instruments. From top to bottom, the instruments are: Violin I, Violin II, Viola (Vla.), Cello (Vc.), Double Bass (Cb.), and Piano (Pno.). The score begins with a dynamic of **FF**. The first two violins play sustained notes with slurs and dynamics **fff** and **sing out**. The violins then play a pattern of eighth-note pairs. The viola, cello, and double bass continue their eighth-note patterns. The piano part starts with a dynamic **ff** and ends with the instruction "Pedals off". The overall texture is rhythmic and energetic, with sustained notes and eighth-note patterns creating a driving effect.

subito piu mosso

$\text{♩} = 156$

GG

(2+3) (3+2) (2+3) (3+2) (2+3)

Vln. I *sub pp* (*bow unobtrusively*)

Vln. II

Vla.

Vc.

Cb.

Pno. *sffz* *fff sempre* (bring out shifting accents) *ff* *ff* arco *ff*

l.v. l.v. to reh. HH sost. ped. (+freely use main pedal)

HH

(3+2) (2+3) (3+2) (2+3) (3+2) (2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul pont.
f
sul pont.
f
p

sul tasto (open string, not harmonic)
ppp
sul tasto

fff *fff* *ppp*

Pno.

sffz Ped.

(3+2) (2+3) (3+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

f

f

sfz

Ped.

This musical score page contains six staves of music. The top five staves represent the orchestra: Violin I (Vln. I), Violin II (Vln. II), Cello (Cb.), Double Bass (Vla.), and Bassoon (Vc.). The bottom two staves represent the piano and its sustain pedal: Piano (Pno.) and Pedal (Ped.). The music is divided into measures by vertical bar lines. Measure 1 consists of three groups of notes: '(3+2)' over Vln. I, '(2+3)' over Vln. II, and '(3+2)' over Vla. Measures 2 and 3 are identical, featuring dynamic markings 'f' over Vln. II and Vla. Measure 4 begins with a dynamic 'sfz' over the piano and a sustained note indicated by a horizontal line under the Pedal staff. The piano staff shows a continuous eighth-note pattern throughout the measure.

II

Musical score for orchestra and piano, page 86, section II.

Instrumentation: Vln. I, Vln. II, Vla., Vc., Cb., Pno.

Score details:

- Vln. I:** Playing eighth-note patterns with grace marks.
- Vln. II:** Playing eighth-note patterns with grace marks.
- Vla.:** Playing eighth-note patterns with grace marks.
- Vc.:** Playing eighth-note patterns with grace marks.
- Cb.:** Playing eighth-note patterns with grace marks.
- Pno. (Basso Continuo):** Playing eighth-note patterns with grace marks. Pedal markings: **sost. ped.** (sustained pedal) and **l.v. al fine** (+freely use main pedal).

Performance instructions:

- sempre ppp** (Vln. I, Vln. II, Vla., Vc., Cb.)
- (open string, not harmonic)** (Vln. I)
- ppp (bow unobtrusively)** (Vln. I, Vln. II, Vla., Vc., Cb.)
- poco a poco dim. al fine** (Pno.)

poco a poco molto rall.

Lunga

JJ

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

p